

RECORDS OF THE PAST

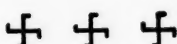
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PHOENICIAN MONUMENTS IN THE MUSEUM AT CONSTANTINOPLE¹

PHOENICIAN BASE FROM NEAR TRIPOLI

THE monument reproduced in Figure 1 came from Fî, a village of lower Kôûra, south of Tripoli (Syria) not far from 'Anfeh and Cape Théouprosopon. The Lebanon region in which this base was discovered has been but little explored up to the present time. Renan passed through hurriedly and examined only the remains of 'Anfeh, which he described, moreover, indefinitely. Today, when all the Lebanonites returning from America build new houses for themselves, most of them to the detriment of the ancient ruins, a systematic exploration of Phœnicia becomes urgent. In the meantime, it is to the local authorities that there falls the duty of checking the incessant depredations to which the antiquities of the country are subjected.

The base from Fî is a block of limestone nearly square, measuring 1 ft. 7 in. on one side. Upon the upper surface and a little toward the rear, is seen a quadrangular depression about 3 in. deep and about 6 in. on each side. This hole is probably ancient; it must have served as the receptacle for the base of a statue or inscribed stela. The rear face seems to have been left in the rough; the other 3 are ornamented with sculptures.

¹ The results of studies carried on by the author in the Royal Ottoman Museum in 1910. Translated and slightly condensed for RECORDS OF THE PAST by Helen M. Wright from the *Mélanges de la Faculté Orientale*, Université Saint-Joseph, Beyrouth. V. Fasc. 2. 1912.

Upon the side faces are represented in bas relief sleeping bull-sphinxes, winged and crouching, whose heads and breasts projected in full relief from each side of the principal face. The heads are, unfortunately, much mutilated. Besides these animals, each of the side faces bears, in faint relief and upon a second plane, the silhouette of a capped socle of the classic Egyptian gorge. It is upon this socle that the lost monument, stela or status, was supposed to stand when viewed from the side.

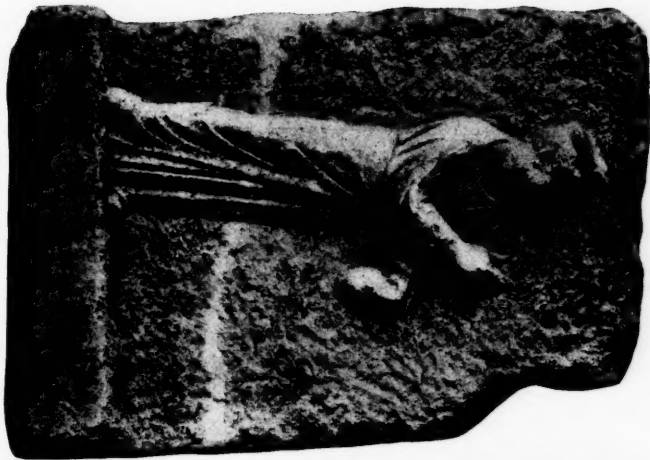
The principal face shows in the first place a scene of adoration. Upon a throne with a high back, represented in profile, and flanked by a winged sphinx with bearded human head, sits a divinity, who at the first glance is identified with the Astarte-Isis of the stela of Byblos, the scepter excepted. Here the goddess is sitting and her general costume is less Egyptian; it is with the left hand that she makes the gesture of benediction, while the right seems to be extended upon her knee or, less probably, upon the head of the sphinx. The ample tunic which covers her falls just to the feet, which are placed upon a foot stool. Before the goddess stands a beardless person, probably a woman, clothed in a long tunic fastened with a girdle; with both hands the figure makes the customary gesture of invocation. In the upper part of the scene, just over the goddess, is displayed a large crescent surrounding a disk.

The second register, which forms the lower band, is occupied by 2 humped bulls, facing each other on each side of the sacred plant, here a species of palm, *très stylisé*.

This piece of Phœnician sculpture evidently came from a good workshop. In spite of the mutilations sustained by the stone, one recognizes the work of an able artisan, copying from good models; the pose of the goddess is marked by a certain majesty; the contour of the bull-sphinxes was traced with a firm hand and the silhouette of the 2 little bulls was rendered with a naturalness which presupposes real observation of nature. It is most unfortunate that we have not the whole monument.

We have compared the image of the goddess to that which adorns the stela of Byblos; but our monument certainly does not date from so remote a time, supposing that the Byblos stela itself dates from the Persian epoch, of which there is some doubt at present. In any case, our base is apparently connected by style and workmanship with the monuments of the Hellenistic epoch discovered in the region of Tyre, in particular with the "throne of Astarte" which it enables us to complete in certain details. Upon this throne, in fact, the heads of the sphinxes have disappeared so one can not tell whether they were bearded; the monument of Fi today furnishes the desired answer.

Does the star symbol above the scene of adoration resolve itself into a crescent and sun disk, or into a crescent and moon disk? The goddess represented upon the stela being Astarte and this symbol seeming to refer to her, one finds himself face to face with a very interesting problem. It is certain that the symbol composed of the crescent and disk may represent the moon alone. M. Clermont-Ganneau has frequently insisted upon this fact of which he has given the obvious explanation, while recalling that in this case the night luminary is seen in the characteristic phenomenon



PHENICIAN STELÆ FROM SAÏDA, SYRIA

of the ash-colored moon. This was the Babylonian and Assyrian method of representing Sin and it has been common to other peoples. It seems to mark sharply the points of the crescent and to unite them above by a faint arc of a circle in outline, simple or double, imitating very happily the aspect of the natural phenomenon. Little by little the horns spread, the upper circle disappeared and the figure unfolded itself as it were, presenting nearly the aspect of the symbol of our stela. If, then, this symbol is that of the moon, the mythological system which sees in Astarte a goddess of lunar character is definitely confirmed by our Phœnician monument.

But, someone had already said, if Astarte had been confounded at times with the moon, by means of the syncretism of early epochs, its equivalence with the planet Venus is a permanent fact with the early and late Semites; even during the Roman epoch, Astarte remains fundamentally what she was in the beginning. How shall we explain our symbol then? In his *Notes de mythologie syrienne*, M. Dussaud who, with the majority of orientalists, sees in Astarte the planet Venus, made an effort to show that, in certain complex symbols composed partly of the Egyptian sun disk and partly of a crescent fitting in another disk, the second group ought to be held as the lunar symbol associated with the solar symbol. But, instead of seeing in this group a repetition of the sun combined with the moon, he finds here the sign of the goddess *parèdre* of Baal already represented by the Egyptian sun disk, and this goddess *parèdre* can be no other than Venus-Astarte; the crescent and disk group, then, represents her in her connection with the sun and moon as morning and evening star. Consequently, the stela of Fî would confirm the opinion which sees in Astarte the personification of the planet Venus.

In reality our symbol confirms nothing of the kind. If it be true that the crescent-disk association represents sometimes the moon alone, in many cases there can be no hesitation over the solar value of the disk. It is incontestably the case in our monument. On the other hand, it is entirely unlikely that this association could represent here the planet Venus and this in spite of the very precise place given to the symbol in the scene represented. I do not think that if M. Dussaud had to interpret this symbol he would have positively applied to it the exegesis which we have just noted; the conditions would be different in the present case, since our symbol is not combined with another sun disk. But even if the association were real—and we could ascertain this if our monument were less incomplete—we should be no more warranted in asserting that our symbol represented the goddess *parèdre*, otherwise called Venus-Astarte. There is absolutely no proof of a parallel symbolism and those which M. Dussaud has produced rest upon the erroneous interpretation of very dissimilar monuments which he has connected. Upon the intaglio of Vogue the central figure is simply a repetition of the lunar symbol of the Persian epoch, and the winged disk which surmounted it is the common emblem, almost necessary, of the most diverse Semitic monuments. With regard to the lintel of Oumm el-'Amad—we can say as much of the little column of Tyre—the lower group, composed of a reversed crescent over a disk

does not represent Venus any more than the same group in the opposite position, such as that represented on the lintel of Sahim, of which we have spoken in a preceding study, where we represented it with the wings! The sun disk² is then, as well as herself, equivalent to the Egyptian winged disk, and almost the same as the disk side by side with the uræus, but deprived of its wings. It is tautological; but this tautology is exactly one of the characteristics of the symbolism of the Semites, especially the Phœnicians, who have, moreover, in this taken the style from the similar representations of Egypt. We know, well enough, that in this country the symbol of the disk or of the winged scarab has been repeated with a sort of frenzy, upon the same monument, upon the same lintel; it was a way of multiplying its prophylactic powers. The Carthaginians, also the Egyptians when congeners of Phœnicia, could not fail in doing so; also we see, upon their stelæ, that they placed the winged disk sometimes in conjunction with symbols composed of the crescent and sun disk. If one could doubt it about the Phœnicians, it is sufficient to look again at the stela of Tell-Dfenneh, where we find, one over the other, first 2 winged disks, then the symbol of which we are speaking and finally, by a new tautology which shows how far Egypt had influenced her Asiatic neighbors, 2 simple canted crescents with the points on both sides of the god. What more proof could we ask? It is, then, obvious that the symbol composed of the crescent and disk could not in any case represent the planet Venus.³ All the varieties reduce themselves either to the moon alone or to a combination of the sun and moon.⁴

It is in the second category that the emblem of the monument of Fi comes, and we must see here, in short, a simple reduction of this decorative winged disk, which was, according to M. Perrot, the mark of Phœnician manufacture. Why was the crescent added to the sun disk, which would have sufficed by itself? It is to Egypt again that we must turn for answer: the same material association is found there and nothing more was necessary than that it should pass into Phœnicia.⁵

More and more we must give up finding in the Phœnician or Syrian monuments of the early epochs symbolism deep and complicated, in the search for which the historians of oriental religions have delighted during

² The position of the crescent with respect to the disk has no special significance in the question which we are studying; in certain cases it could be intended and could proceed from a symbolism of which no one has yet found the key; but this significance is always secondary so far as the general symbolism of which we speak is concerned, and it is correct to say that more often it did not exist at all in the thought of the sculptors of the epochs to which our monuments carry us. We have dozens of variations, devoid of sense, in the Punic and neo-Punic series.

³ In the Roman numismatics of Cyprus, the reverse with the type of the temple of the Paphian goddess are sometimes crowned with a crescent embracing a star. This image, they say, ought to symbolize the Cyprian Venus. But one of two things is true: either the star is that of the planet, or it holds the place of the sun. In the first case, we have no longer the desired association; in the second—very possibly, for the ancient Babylonians themselves represented the sun sometimes by an asterisk—it is necessary to *prove* that they wished to symbolize Astarte. We know, on the contrary, that the winged sun disk and its late equivalent, the Greek eagle, constituted one of the characteristics of the numismatics of Paphos in the Persian and Hellenistic epochs.

⁴ Sometimes the sun disk seems to receive a second pair of horns as if to betray its association with the moon; but this fact is too isolated to be utilized.

⁵ Besides, from the moment when the Syro-Phœnician divinities assumed a more or less solar character, it would be very natural that one should connect with the representation of the star of day that of the star which is its nocturnal reflection.

the past century. Toward the beginning of our era at the latest most of the divine emblems in Phœnicia, as in Syria and elsewhere, preserved no more of their ancient symbolism than the decorative value which they had accumulated.

STELÆ FROM SAÏDA

Figure 2 reproduces 2 little stelæ sent in 1891 by M. Durighello of Saïda to the Royal Ottoman Museum. Their respective heights are 1 ft. 2½ in. and 1 ft. 5 in. The region from which they came is Saïda and there is no doubt as to their authenticity. I have no further information.

Are they grave stelæ? Probably not. I believe rather that they decorated the façade of some little Phœnician temple of an early period, following a usage of which the temple of Sahim has preserved a trace. The personages represented are young hierodules or even priests in adoration on both sides of a divine image or of the door of the sanctuary. It is also possible, if not probable, considering the difference of dimensions, that they belonged to 2 distinct groups. At any rate, these sculptures deserve to be published. As to their age, which does not seem to be much earlier than the Roman epoch, they take place immediately next to certain Phœnician monuments of Greek inspiration and style recently added to the museums of Europe.

P. S. RONZEVALLÉ.

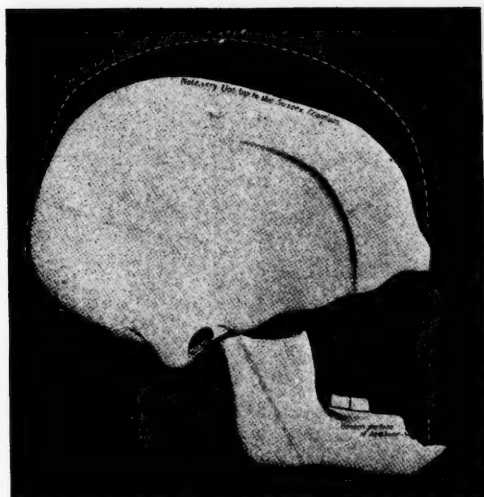
Beyrouth, Syria.



DEATH OF HARRY L. WILSON, Ph.D.

WE REGRET to note the death of Harry Langford Wilson, Ph.D., professor of Roman archæology and epigraphy in Johns Hopkins University. His death was very sudden and unexpected. He had gone to Pittsburgh on business and was there taken suddenly ill on February 21, with an attack of double pneumonia, dying February 22, 1913. Professor Wilson was born at Wilson, Canada, in 1867. He took his bachelor of arts degree at Queen's University, Kingston, Canada. In 1896 he was awarded the degree of doctor of philosophy. In 1893 he entered Johns Hopkins University as a graduate student in Latin, Sanskrit and Greek. In 1906 he was made professor of Roman archæology and epigraphy, and about the same time was elected professor of Latin at the American School of Classical Studies at Rome. At the last meeting of the Archæological Institute of America he was chosen their president.

Professor Wilson was a man of kindly spirit and broad interests. Beside his active work in archæology he took great interest in music and outdoor sports, canoeing being one of his favorite diversions. All who knew him will feel that they have lost not only a profound scholar but a fine type of man and a loyal friend.



SKULL OF SUSSEX MAN COMPARED WITH A HIGHLY DEVELOPED MODERN TYPE.

Courtesy of *The Graphic*.

THE "SUSSEX MAN"

THE DISCOVERY of the skull associated with palæolithic implements in undisturbed gravels in Piltdown Common, Sussex, England, which was reported last December by Charles Dawson, F.S.A., has stirred up a great deal of newspaper speculation as to the age of this so-called "Missing Link." The rather hasty suppositions regarding the possibilities as to its age, position in the scale of human development and its bearing on the evolution of early man which have been launched by eminent scientists have been taken up in the papers and some popular magazines and stated as established "gospel truth." All this is very misleading for the uninitiated inasmuch as the estimates of the age of the gravels and the position which the skull occupies in the scale of human development vary greatly. The estimates giving the specimen the greatest antiquity having the advantage of making the better story for publication.

The first point to be decided is the age of the gravels in which the skull was found. When this is established then, and only then, can deductions be safely made as to her (it is probably a woman) position in the human scale, whether she is the or a "Missing Link," or a degenerate form of some earlier race, and also as to the relation of this skull to those found in Northern Europe.

Mr. Dawson describes the gravel deposits at Piltdown in which the skull was found as resting "upon a plateau 80 ft. above the River Ouse and at a distance of less than a mile to the north of the existing stream."

While we are not in position at present to pass judgment on the exact age of the gravel at Piltdown, yet it is well to call attention to the danger of over-estimating the length of time required for the formation of gravel deposits during the glacial period and their subsequent erosion when the rivers assumed their present proportions. Although the river Ouse is outside of the glaciated area of England, glacial conditions doubtless increased the rainfall and consequently the activity of the river during that time. A measuring stick based on the erosion done by a river today will give exaggerated estimates if applied to river deposits whose history extends into the glacial period. If, however, we take an estimate from rivers today, we find that it would be a very sluggish stream that would not lower its bed 4 ft. in 1000 years. At this rate the River Ouse would have cut down the 80 ft. mentioned above in 20,000 years. The height of the river terrace above the present stream would indicate that the estimate of the age of the gravels should be reduced from "several hundred thousand years—perhaps a million," as has been supposed by some popular writers, to somewhere between 25,000 and 50,000 years. In a later issue of RECORDS OF THE PAST we will give a fuller discussion of this subject.

Four years ago, while walking along the road passing from Lewes northward into the Weald, Mr. Charles Dawson¹ "saw that it had been mended by peculiar flints. These, he found, came from a pit situated in the corner of a field under a venerable yew-tree. A little later, on visiting the pit he found that laborers had dug out a 'thing like a cocoanut' and thrown the splinters on the rubbish heap near by. It was from this rubbish heap that the greater part of the skull was recovered, but the lower jaw was dug out of the undisturbed stratum at a later date."

The gravel in which it lay was composed of water worn fragments "of Wealden ironstone," sandstone, "occasional pebbles of chert . . . and a considerable proportion of chalk-flints, which were also water-worn, all deeply stained with oxide of iron and most of them tabular in shape. The human skull was originally found by workmen, broken up by them, and most of the pieces thrown away on the spot. As many fragments as possible were recovered, and half of a human mandible was also obtained from a patch of undisturbed gravel close to the place where the skull occurred. Two broken pieces of the molar of a Pliocene type of elephant and a much-rolled cusp of a molar of a mastodon were also found besides teeth of a hippopotamus, the bones of a form of deer, of a fossil type of beaver and an extinct form of horse. Like the human skull and mandible all these fossils were well mineralized with oxide of iron. Many of the waterworn iron-stained flints closely resembled the 'eoliths' from the North Downs near Ightham. Mingled with them were found a few palæolithic implements of the characteristic Chellean type."

In spite of the associated implements of Chellean type Mr. Reid Moir concludes, it seems to us with slight justification, that in this skull we have one of the makers of the "eoliths." If, however, natural forces can produce fractures in flint so closely resembling the so-called artificially

¹ The following facts and quotations are taken from the report of the discussion of this subject before the British Geological Society on December 18, 1912, as published in the *Antiquary* (London) for February, 1913.

made "eoliths," that they cannot be distinguished would not such a gravel deposit as this be a natural place to find an abundance of them? Mr. Moir neglects the evidence furnished by the Chellean implements and proceeds to congratulate Mr. Dawson for having discovered the remains of "the beings who made the Eolithic flint implements" so that we can now form an idea as to the appearance of "these immensely ancient people." He even concludes that this removes the last objection and settles the eolithic problem.

The fragments of the skull as now carefully fitted together show that it was very ape-like. The skull is very massive "with bony walls nearly $\frac{1}{2}$ in. thick. The brain-containing part is fairly complete." "The face and the greater part of the forehead are missing, but fortunately half of the lower jaw with the first and second molar teeth *in situ* was recovered. The front part of the mandible which carries the incisor, canine and premolar teeth is also missing—but there is enough to show that in the region of the chin the conformation was identical with that of anthropoid apes. Not a single bone of the limbs or trunk was found."

Dr. Woodward contends that the skull exhibits "all the essential features of the genus *Homo* with a brain capacity of not less than 1,070 cc. (or 65.3 cu. in.) but possibly a little more." In order to compare this with the capacity of existing peoples we give the results of careful measurements by Dr. J. Bernard Davis. He found the mean internal capacity of European skulls to be 92.3 in., native Americans 87.5 in., Asiatics 87.1 in. and Australians 81.9 in. The accompanying illustration of the skull of a highly developed modern type superposed on the restoration of the Sussex skull, shows the differences at a glance.

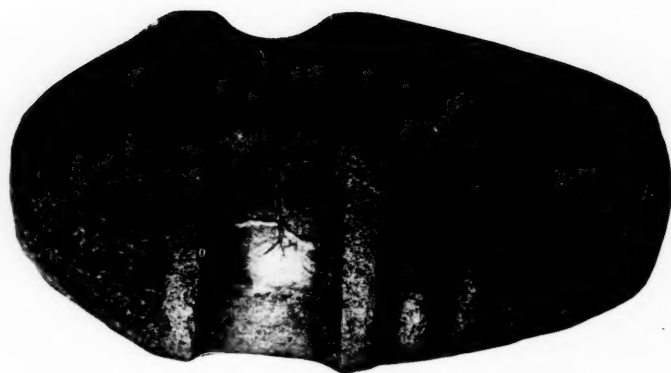
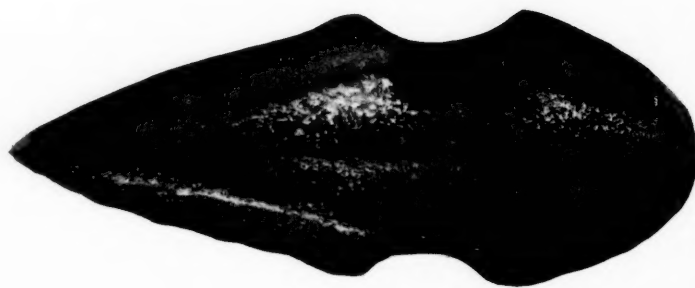
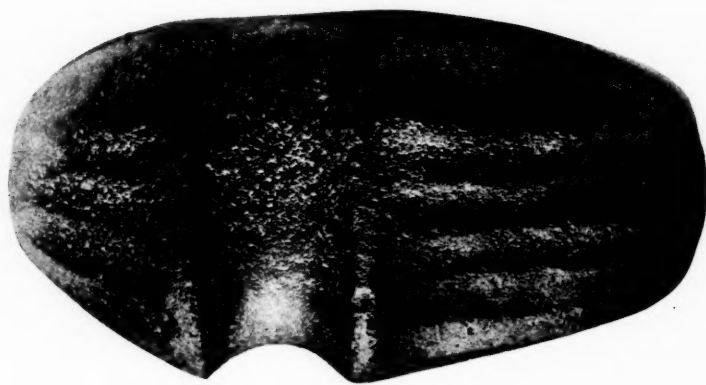
To continue with Dr. Woodward's description of the skull he says: "The forehead was steeper than that of the Neanderthal type, with only a feeble brow-ridge; and the conformation of the occipital bone showed that the tentorium or covering over the cerebellum was on the level of the external occipital protuberance, as in modern man. Seen from behind the skull was remarkably low and broad, and the mastoid processes were relatively small. The horizontal ramus was slender and so far as preserved resembled in shape that of a young chimpanzee." The molars one and two are typically human although comparatively large. The two molars had been worn flat by mastication. From the weakness of the mandible and other features Dr. Woodward thinks the specimen to be that of a female.

Dr. Woodward is further reported as stating that the most significant thing about this discovery is that judging from the shape of the jaw "the creature when alive had not the power of speech." He admits that it had some brains and concludes that the brain developed first and speech later.

Such important statements and deductions cannot be accepted off-hand and it is unfortunate that they have been given such publicity before a general formal discussion has taken place. This feature of the skull will be discussed before long in the Royal Society (British).

In honor of the discoverer of this specimen the name proposed for this "new species of *Homo*" is *Eoanthropus Dawsonii*.

FREDERICK BENNETT WRIGHT.



STONE AX WITH 35 FLUTES

This was found by C. E. Johnston at the southwest end of Wind Lake, Racine County, Wisconsin. It is now in Mr. Ringesen's collection.



BIRD STONE OF GRANITE

This bird stone was found by Jos. Covey, 6 miles from Omro, Winnebago County, Wisconsin.

A WISCONSIN COLLECTION

IN WISCONSIN the collection of archæological material from aboriginal camp, village and burial sites, evidence of the existence of which is to be found on the banks of nearly every stream and lake, has now continued for nearly 70 years. During this period of time the assembling of collections of these articles has occupied the attention of many persons, and hundreds of small and a smaller number of large and important collections have thus been formed.

Of these collections a considerable number have in time been presented or sold to local museums, or educational institutions. Others are preserved in similar institutions in adjoining and distant states. Many more have been carried away to other states by their owners, or have been disposed of to some of the numerous dealers in Indian relics and by them scattered among their patrons in every section of the United States.

At the present time several hundred persons in Wisconsin are known to be actively engaged in the making of archæological collections. One of the largest and most interesting of these private collections is that owned by Mr. Joseph Ringeisen, Jr., a resident of the city of Milwaukee. For fully 15 years this gentleman has been devoting a large portion of his leisure time to the collection and study of material illustrative of the Indian stone art of his native state. His efforts in this direction have been so successful that his collection of implements, ornaments and ceremonial objects now contains thousands of specimens and is excelled in the variety and rarity of its contents by no other Wisconsin private collection of this particular character and perhaps by but few others in any state. Many of his choicest specimens are either not to be found, or are duplicated in but few of the great museum collections of our country. Mr. Ringeisen is an experienced judge of archæological materials and his collection represents a large outlay of time and money.

Illustrations of a few of the many choice specimens which he has been so fortunate as to acquire appear in connection with this article. In his



FLUTED STONE AX

This ax with 3 flutes on each side was found by Mrs. Minnie Warnke at Stillwater, Minnesota, on a sandy ridge near the State Penitentiary.

cabinet are chipped stone implements of every known Wisconsin and class type. These are carefully selected from among thousands of specimens which have passed through his hands. Many are of exceptional size and beauty. Of pecked and ground stone implements he has a large number. These range in size from diminutive examples to others of the largest size and weight. Included among them are 25 fine examples of the rare fluted or ornamented stone axes and celts, which are peculiar to this region. The number of finely fashioned specimens of grooved hammers and mauls, chisels, adzes and gouges is large. The largest adze in the collection measures 16 in. in length.

In stone ornaments and problematical stone objects the Ringeisen collection is particularly rich. For these its owner has always possessed a special fondness and has allowed but few opportunities of obtaining desirable specimens to escape him. Included in this division of his collections are large and well selected series of birdstones, bannerstones, boatstones,



GRANITE BIRD STONE FROM WINNEBAGO COUNTY, WISCONSIN

See page 69 for side view.

gorgets, tubes, pendants, beads, cones and hemispheres. In his search for birdstone ceremonials this collector has scoured the state. Thirty-five specimens, representing nearly every type known to the eastern United States are present in his cabinet. Many of these have been figured and described in *The Wisconsin Archeologist*. The largest specimen has the very exceptional length of 7 in.

Of the class of stone ornaments known as gorgets this collection contains nearly 200 specimens. Slate, steatite, catlinite and other stones were employed in their manufacture.

The bannerstone ceremonials are represented by 20 specimens. All are in perfect condition and selected for their rarity of form and beauty

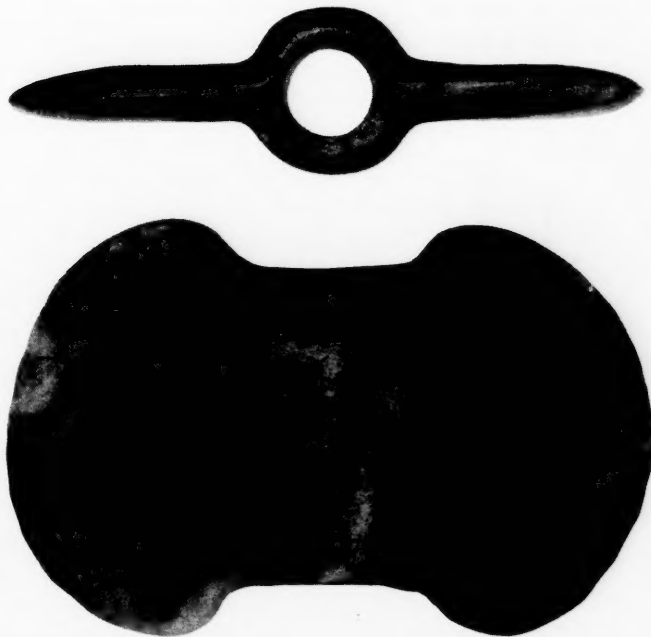


SIDE, TOP AND BOTTOM VIEWS OF THE LARGEST BIRD STONE FROM
WISCONSIN

This bird stone, 7 in. long, reddish brown in color, was found on the south shore of Lake Beulah, Walworth County, Wisconsin.

of workmanship and material. Two of the finest specimens are fashioned from the very attractive ferruginous quartz. Others are made of banded slate, granite, syenite and porphyritic rocks. There are 30 stone pipes, the siouan, micmac, disk, monitor, rectangular, ovoid, effigy and other classes of pipes being well represented.

If there is any class of chipped stone objects in which the Ringeisen collection excels any other private collection in the country it is in the number of so-called "caches," or hoards of blanks and knives which it contains. There are 9 of these caches. The largest, and one of the finest, consists of 123 blue hornstone disks, which were recovered some years since from an aboriginal site at Lexington, Indiana. Some of its specimens show traces of treatment with native red paint. A cache of 36 knives, of the same attractive material, comes from Aurora, in the same state.



CEREMONIAL AX OF ROSE QUARTZ

This was found by Randolph Schultz at Springfield, Marquette County, Wisconsin.

Of 3 other caches, of the same character as the preceding, one of 16 blades comes from Door county, Wisconsin, and 2 of 28 and 35 pieces respectively, from the state of Michigan.

Of the familiar notched blue hornstone knives, one of 12 pieces was procured in Illinois and another of 53 pieces was recovered at Fort Hill, in Ohio. No printed description can do full justice to the beauty of these series of aboriginal implements. They must be seen to be fully appreciated.

A cache of 20 knives, made of white and reddish chert, was also obtained in Michigan.

The owner of this very valuable collection is widely known for his hospitality. The contents of his cabinets have been inspected by prominent visiting archæologists from many states. To Wisconsin students, particularly, his collection has proven of the greatest value. Mr. Ringeisen has been for years an officer and patron of the Wisconsin Archeological Society, which has long been conducting systematic archæological surveys and explorations in his home state. It is to be hoped that this important collection may finally find a permanent home in one of the several large Wisconsin museums, where its presence may prove of public educational benefit, and remain a monument to its owner's long-continued interest in the advancement of American archæological history.

CHARLES E. BROWN.

Madison, Wisconsin.



FIG. 9. SCENES ON THE BANKS OF THE DANUBE, GUARDED BY ROMAN SENTINELS. COLUMN OF TRAJAN, ROME

ROMAN HISTORICAL RELIEFS

WHEN the Greeks celebrated their national victories in triumphal reliefs, they generally represented them in the guise of mythical or Homeric exploits. The pedimental groups of the temple of Aphaia on the island of Ægina portray episodes of the Trojan war. The fight of the Lapithæ with the centaurs at the wedding of Pirithous is depicted on the western pediment of the temple of Zeus at Olympia, and a similar scene is delineated on the western cella frieze of the Theseum at Athens. These sculptures all commemorate the glorious victories over the Persians in the V century B. C. Even as late as the time of the colossal Altar of Pergamon, built in the II century B.C. to celebrate the Pergamene victories over the Galatians, the grand relief on the podium represented the battle of gods and giants, some of whom have great serpents in place of legs and others are winged. The story of Telephus, the mythical founder of the city, was carved with epic fulness of detail on the inside of the wall surrounding the altar.

In exceptional cases, for example on the frieze of the little Temple of Athena Nike, built *ca.* 424 B. C., fights between real Greeks and Persians were portrayed. In some of the friezes of the Nereid and other Lycian monuments (*ca.* 400 B. C.) assaults on city walls, lines of prisoners, and other historic scenes were depicted.

The Romans, therefore, had a few precedents when they preferred the real to the ideal, historical events to mythical adventures. Imbued as they were with a spirit that was intensely national, with a pride that acknowledged no peer, they wished to enshrine their great national achievements in the creations of a true imperial art. They employed the Greek technique and forms to immortalize heroes still living or recently departed, to perpetuate events that did not belong to a misty past, but to the present, events that had occurred within the last few years and were distinctly remembered by all. As illustrations of Roman taste and style we may mention the battle between Romans and Macedonians represented on a monument which Æmilius Paulus erected in Delphi after his victory at Pydna in 167 B. C. (Fig. 1), the partly allegorical, but chiefly historic triumphal procession delineated on the Arch of Titus in the eighties A. D., and various scenes on the Arch of Septimius Severus in 203 A. D.

The national character determined the choice of subjects, and thereby influenced deeply the general conception and mode of execution of the reliefs. The living Augustus could not be portrayed on a relief with the same freedom as the mythical Theseus; Trajan's crossing of the Danube could not be depicted as occurring in space—as the procession on the cella frieze of the Parthenon was. Prosaic details had been introduced to a certain extent in Lycian monuments, the trappings of war and the patterns of costumes were represented on the mosaic of the Battle of Issus. The artists in Rome followed such models and chiseled with loving care the insignia of office, the implements of sacrifice, and the accoutrements of war. In the circumstantial narrative which they carved in stone they

resembled some of the masters of portraiture and modern painters. They displayed the modern characteristic in fine art which leads to narration and description—the art of illustration—at the sacrifice of great conceptions. Their splendid works were charged with meanings which necessitate patient study, and they often lack the perspicuity of Greek works.

In various reliefs, *e.g.*, those of the Altar of Augustan Peace and the Arch of Titus (Fig. 2) the Roman artists arranged their figures in the order of a procession—according to the model of the Parthenon cella frieze. But this arrangement is not suitable for the exterior decoration of a building, as processions should not be separated into two divisions advancing abreast.

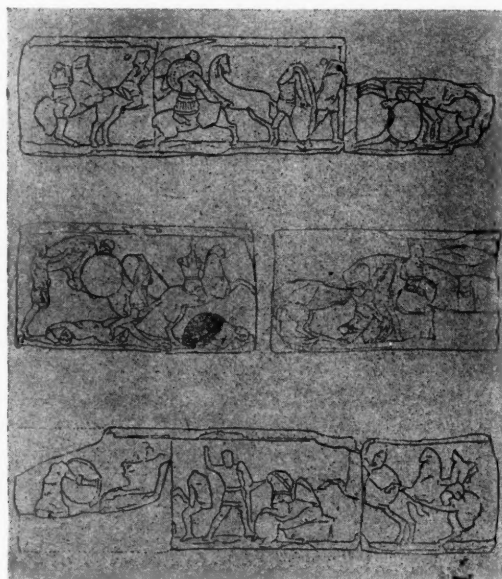


FIG. 1. ROMAN RELIEF AT DELPHI

Reinach, *Repertoire de Reliefs Grecs et Romains*.

Accordingly it was superseded by the group system, which was employed in the Constantine Medallions, on the arch at Beneventum, and elsewhere.

When the subject and the general composition of a relief had been decided, the problem of representing distance, locality, and background would arise. As early as the V century B. C. the painter Polygnotus wished to designate locality and placed figures on different levels in order to indicate that those in the lower part of a painting were close at hand and those higher up were farther away. Nevertheless he did not reduce the size of those in the distance and retained the neutral, or blank, background.¹ A similar arrangement is observed in the fragments of a wall painting of the III century B. C., found on the Esquiline Hill and now in the Palazzo dei Conservatori. It was employed also in the great frieze of Telephus at Pergamon, *ca.* 225 B. C.

¹ It is, in fact, a general characteristic of imperfect, as well as archaic art.

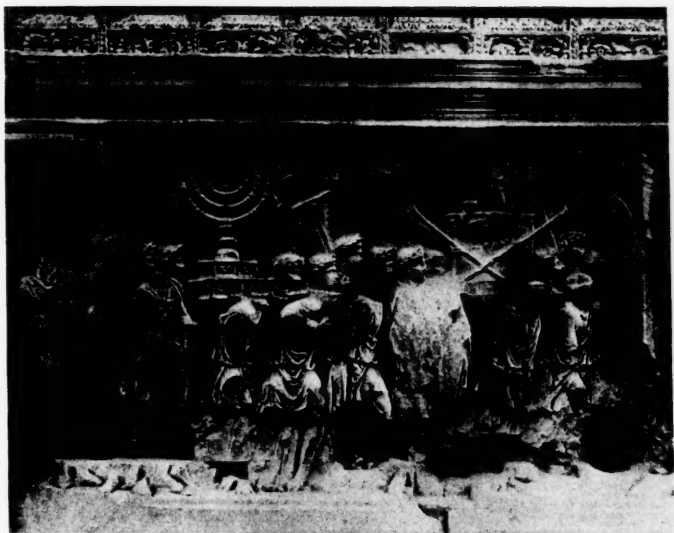


FIG. 2. RELIEF WITH SEVEN-BRANCHED CANDLESTICK ON THE ARCH OF TITUS



FIG. 3. RELIEF FROM THE ALTAR OF PEACE

Strong, *Roman Sculpture from Augustus to Constantine.*

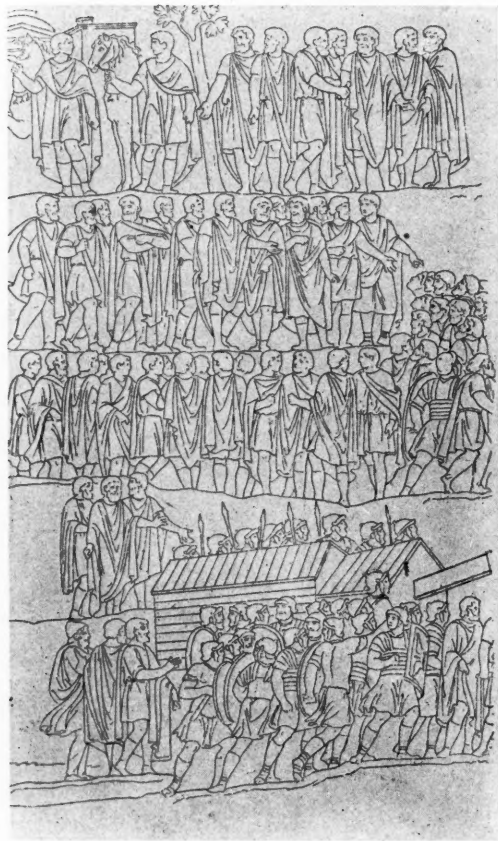


FIG. 4. RELIEF ON ARCH OF SEPTIMIUS SEVERUS

Reinach, *Repertoire de Reliefs Grecs et Romains*.

The Romans at first endeavored to represent distance by the depth of the relief. On the Altar of Augustan Peace those who were near by were modeled somewhat in the round; those farther off were carved in flat, or low, relief (Fig. 3). The climax in this style in antiquity was attained in the reliefs of the Arch of Titus. They reveal a subtle variation of depth from the rounded figures of the front plane to the flatly chiseled heads of those in the distance. They are marvelous in their realism, in the lifelike representation of continuous motion. When they were realistically painted, especially the background, and were not disfigured by lengthening shadows, the effect must have been even more excellent (Fig. 2). Greater and complete success in this line, in perspective, was impossible at that time, as the science of perspective was not developed till 1300 years later. Besides, deep reliefs are not appropriate for the exterior of a building, because they seem to impair its solidity. Purely superficial decoration is to be preferred.

Whatever the reason may have been, the Romans next adopted the primitive expedient of Polygnotus. To be sure, in relief, as in painting, the artist must to a certain degree use a vertical surface to represent a horizontal surface. Hence what is distant will usually be higher, even in the "Gate of Paradise" of Ghiberti; but the Roman sculptor employed this artistic license to excess, and has as a rule too high a horizon. He was more deficient in aërial than linear perspective.

The convention of having two or more tiers of figures, representing different distances, was employed very extensively on the column of Trajan, but reached perhaps its culmination in the reliefs of the Arch of Septimius Severus, where 4 tiers of persons are the rule and 5 are found in one scene (Fig. 4). It was made use of largely also for example in the reliefs of the column which the Emperor Theodosius erected in Constantinople after a victorious campaign in 386 A. D.



FIG. 5. BATTLE OF ROMANS AND BARBARIANS ON SARCOPHAGUS OF
III CENTURY A.D.

Strong, Roman Sculpture from Augustus to Constantine.

The ancient artists struggled more or less successfully with another cognate problem in perspective—the representation of locality and background. Their progress is perhaps observed to the best advantage in vase-painting. Many Greek vase-painters of the V century B. C. produced admirable designs and were masterly in their drawing, but their idea of perspective was very primitive, and their landscapes were quite rudimentary. A few stones might signify a rocky locality, a rock stand for a mountain, a dolphin symbolize the sea, and a pillar represent a house or a temple. Progress was very slow, and the first complete background, or "self-contained landscape," seems to be found on the Ficoronian Cista *ca.* 225 B. C.

The development of relief sculpture corresponded in a general way with that of painting, including vase-painting. The procession of the

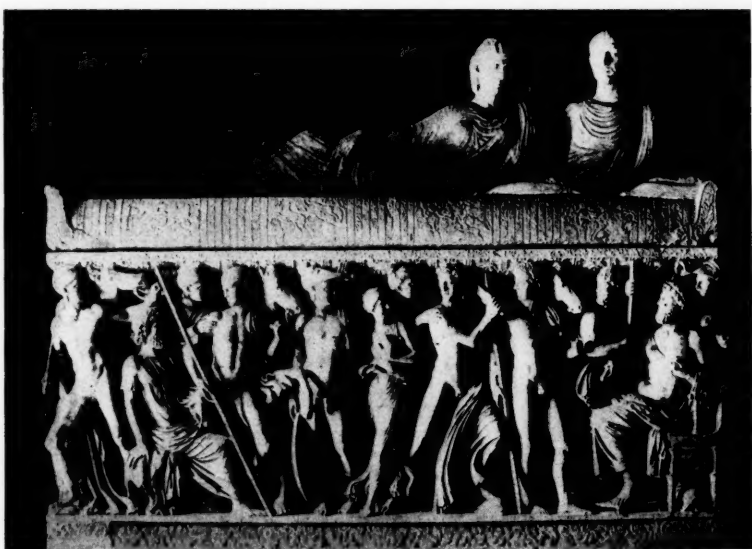


FIG. 6. ACHILLES AT THE COURT OF LYCOMEDES. ON SARCOPHAGUS OF TIME OF ALEXANDER SEVERUS

Parthenon frieze moves in space, the true Athenian background being wholly ignored. In some of the reliefs at Trysa-Gjölbaschi *ca.* 400 B. C. a rock and a goat represent a mountain, a line of fish indicates the sea, and the like. The earliest reliefs with a complete, but sketchy, background seem to be the series of Telephus on the Pergamene altar wall. The landscape is, however, still ideal, not specific and real. In both painting and sculpture the idea of this complete background may have been derived from scene-painting in the theaters.

The Roman artists employed in general two methods of dealing with the background. In most of the reliefs of the Altar of Augustan Peace the composition is crowded and the heads of the persons in the procession are arranged on the isocephalic principle and reach almost or quite to the top of the reliefs. Accordingly no background remains. This style was adopted in many Trajanic reliefs, and was very natural, when the Polygnotan convention, or hillside perspective, was employed. It was a favorite method on sarcophagi, for example the one representing Achilles and Penthesileia, or the most involved composition of all (*ca.* 300 A. D.), which depicts a battle of Romans and barbarians, and is now in the Museo delle Terme (Fig. 5).

In a modification of this style the composition is more open, leaving spaces between the figures, for instance in the beautiful relief of Achilles at the Court of Lycomedes (Fig. 6) and in some of the Constantinian sculptures. The intervening spaces are deeply undercut in order to break up the surface into complementary parts of high lights and deep shadow.



FIG. 7. TERRA MATER. FROM THE ALTAR OF PEACE

The result is that the figures, though carved in high relief, seem to be flat, because of the absence of a proper background.

The second, and specifically Roman, method was to represent the actual locality where an action had taken place. In the allegorical relief with *Terra Mater*, now in the Uffizi, there is a realistic foreground: a meadow with trees and flowers, in which a cow is peacefully reposing and a sheep is nibbling the grass (Fig. 7). In another relief belonging perhaps to a monument of Claudius and now in the Villa Medici there is a representation of a bullock led to sacrifice, and the background is formed in part by a temple. A similar relief perhaps Domitianic and at present in the Uffizi has a complete background of buildings (Fig. 8). It is interesting also because Raphael made use of it for his cartoon of Paul and Barnabas at Lystra. Such an architectural setting was natural and proper in the presentation of scenes that had occurred for example in the Forum Romanum. Perhaps the reliefs from the balustrades of the Rostra, the *Anaglyphi Traiani*, are the best known illustrations of this convention, which was employed extensively and continued down to the end of the IV century

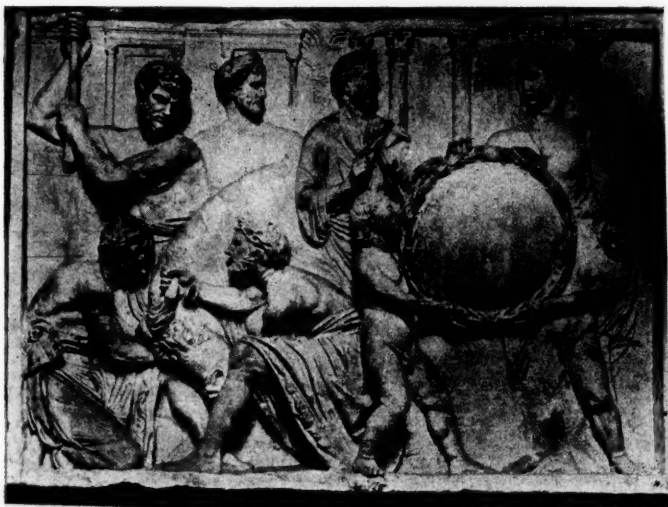


FIG. 8. SACRIFICE OF A BULL

Strong, Roman Sculpture from Augustus to Constantine.

A. D., for instance in the Congiarium on the Arch of Constantine and some of the panels on the column of Theodosius.

Perhaps the method was popular, because it was easy. Roman artists were fairly successful in linear perspective, and they manipulated the architecture at discretion. The artistic conventions may be illustrated by means of the reliefs on the Column of Trajan, in which the climax was attained in localization and the representation of background. As the historic events, the drama of the destruction of the Dacian nation, formed

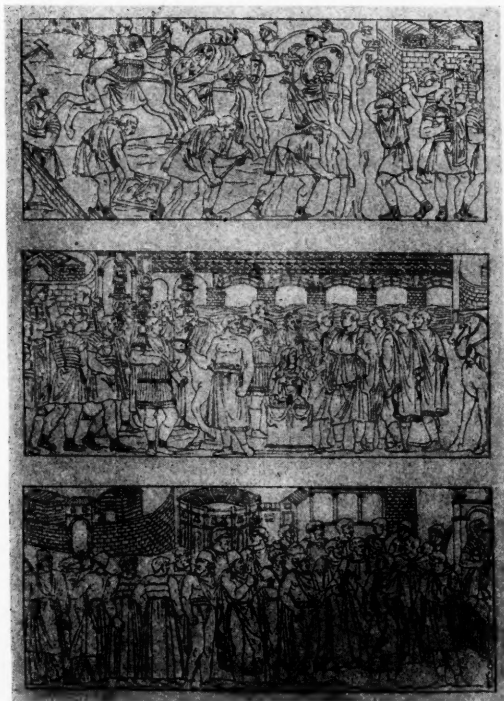


FIG. 10. (1) TRAJAN AT THE HEAD OF A CAVALRY CHARGE; (2) TRAJAN OFFERS A SACRIFICE; (3) TRAJAN RECEIVES THE SUBMISSION OF NATIVE CHIEFS

Reinach, *Repertoire de Reliefs Grecs et Romains*.



FIG. 11. TRAJAN OFFERS A SACRIFICE. COLUMN OF TRAJAN

the center of interest, and the locality and landscape were depicted simply to make the scenes intelligible and real, the figures of the soldiers were magnified out of all proportion to their relative size. They stalk along like Gullivers in a Lilliputian land. A man may be as tall as a building 50-75 ft. high, a few men fill a large fortification and represent an army of thousands. A few stunted trees constitute a forest. Two or three buildings stand for a village or town (Fig. 9). The figures are regularly seen from the horizontal point of view, but the buildings, without roofs, are frequently tilted forward *ca.* 45 degrees in order to exhibit the persons and action in the interior. The pedagogic instinct prevailed over the artistic. The sculptors have given us pictorial settings of astonishing completeness, realism, and variety. In this moving picture display we see fortified towns, stockades, bridges of boats, tribunals, innumerable fortifications, tents, rivers, cities, arches, forests, a grand bridge across the Danube, an amphitheater (Fig. 10), a harvest field, hills, ridges, and a wilderness with elk, boar, and wild cattie.

Such was the climax of Roman achievement in this line, and it remained unsurpassed for a thousand years—until the time of the Italian Renaissance.

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University of Minnesota.



GANDHARA RELIEF REPRESENTING THE STORY OF KING SIVI¹

IN THE British Museum there is a steatite relief from the Swāt valley in northwestern India which is of special interest because of its high artistic quality and also on account of the story it depicts. The sculpture belongs to the best class of Gandhāra workmanship and the expression of pathos in the woman attending the king is remarkable for Oriental art.

On the left, on a throne under a canopy, is seated a king; his eyes are half closed, his features drawn with pain, and his head droops forward as if he were about to faint. His left hand rests on the shoulders of a woman, who leans towards him with one arm outstretched in a gesture of tender solicitude, and whose whole attitude reflects the pity and grief shown upon her features. Before the royal footstool kneels a man with a knife who is engaged in cutting off a portion of flesh from the king's left leg; and behind him, to the right, stands a well-executed figure of a man holding a bismar. Immediately to the right of the last is a dignified individual holding a *vajra*, and distinguished by a headdress of peculiar shape and a nimbus; this figure is easily recognisable as Indra (the Sakka of the Jātaka). The sixth figure is also furnished with a nimbus and is perhaps some divine attendant upon Indra. Finally, close by the leg of the king's throne is a pigeon, while the space between the heads of the balance-holder and the female figure respectively is occupied by the mutilated figure of what must have been a flying bird.

¹ Condensed from an article by Messrs. M. Longworth Dames and T. A. Joyce, in *Man* (London) for February, 1913.

The subject is evidently taken from the story of King Śivi which is told in the *Mahābhārata*, book III, chapter 197. One day the Celestials resolved to test the virtue of King Śivi; accordingly Agni assumed the shape of a pigeon, and fled before Indra, who pursued him in the form of a hawk. The pigeon took refuge in the lap of the king, who is mentioned as being seated upon a costly seat, and begged for protection, enforcing his claim by the statement that it was a *Rishi*, learned in the *Veda*, and of blameless life, who had taken the form of a bird. The demand of the hawk is couched in fewer words. "O king, it is not proper for you to interfere with my food by protecting this pigeon!" The answer of the king is given at length, and consists chiefly of an enumeration of the penalties which the Celestials inflict upon him "who gives up a frightened creature seeking protection from its enemies." Finally he offers the hawk a bull cooked with rice in place of the pigeon. The hawk replies: "O king, I do not ask for a bull or any other meat more than what is in this pigeon. He is my food today ordained by the gods. Therefore give him up to me." The king still refuses, and offers to do whatever the hawk bids him as a ransom for the pigeon. The hawk then demands a piece of flesh from the king's leg equal in weight to his quarry. Śivi cuts off a piece from his right leg, but the pigeon proves the heavier; he cuts off piece after piece from other portions of his body, but without result, until, finally, he gets bodily into the scale. Upon this the hawk disappears, and the pigeon revealing himself as Agni, praises the king and promises various rewards for his virtue.

This evidently is the story pictured on the relief, which thus possesses the additional interest of being, apparently, the only known Gandhāra representation of this legend.

The story of Śivi is undoubtedly of early origin; the king's offer to kill a bull as ransom for the pigeon would seem to relate it to pre-Buddhist Hinduism and it must have been adopted by the Buddhists, who saw in King Śivi a previous incarnation of the Buddha.

The story must have been a well known *Jātaka*, but does not appear in the collection translated in the Cambridge *Jātaka* by Cowell and Rouse from the text edited by Fausböll. No. 499 in that series bears the title of Śivi-Jātaka and refers to the self-sacrifice of the same King Śivi, who gave his eyes to a blind Brahman and expresses also his willingness to give his flesh if required. It appears to be of great antiquity, for it is the second in the list of 34 original *Jātakas* mentioned by Tāranātha and alluded to by Hēmachandra. The same King Śivi plays a part in other *Jātakas*, and his grandson is the hero of the Viṣvantara or Vessantara *Jātaka* which often figures in Buddhist art.

The Chinese pilgrim Hiouen Thsang in the VII century travelled through Udyāna, that is the modern Swāt, and there found a stūpa built by King Asoka to commemorate the rescue of a pigeon from a hawk by the Bodhisattva, who, as King Śivika, cut flesh from his body to take the place of the pigeon. . . . It seems probable that the stūpa from which this relief comes may be that visited by the Chinese pilgrim and its discovery may perhaps in the near future be effected by the Archæological Survey of the Frontier Circle, now under the direction of Sir Aurel Stein.

The story, it will be seen, was localised in Udyāna, nevertheless it is quite possible that the original country of Šivi (which apparently gave its name to the king) was really situated elsewhere, and one is tempted to suggest its identity with the modern Sibi or Sēvi at the foot of the Bolān Pass, and with the block of mountainous country between the Indus and the Bolān, which was known till modern times as Sivistān. At the foot of the mountain wall, where the plateau country falls towards the Indus, is the celebrated shrine of Sakhī Sarwar, now a Musalmān saint, but venerated also by Hindus. The shrine is associated with the veneration of 'Ali, and many of the stories told of him are of a markedly Buddhist type. The founder was a blind beggar to whom 'Ali presented a whole string of camels because the bread for which he asked was packed in a bale on one of the camels near the center. This strongly resembled the Vessantara or Viṇvantara Jātaka. But still more remarkable is the survival of the story of the hawk and pigeon. I took it down in Balochi verse in 1884. . . . It is as follows:

A hawk and a harmless pigeon struggling together fell into the King's lap, and the hawk first prayed for his help, saying, "Hail to thee, 'Ali, King of Men, thou art certainly the lord of our faith. I left my hungry brood on the bank of the Seven Streams on a deep-rooted tree, and have come swooping round that I may find somewhere some kind of game to take to my ravenous young ones. Thou knowest all; take not from me what I have hunted and caught." Then the pigeon made his petition. "Hail to thee, 'Ali, King of Men, thou art the guardian of our faith. This is my tale: I left my hungry little ones on the slopes of Mount Bambor, and came here to pick up some grains of corn to carry to my starving children. I have been seized by this cruel hawk who has taken me to tear me open. Now give me not to this ravenous hawk, for thou knowest all that has happened."

He called his slave and said, "Kambar, bring me my knife." He laid his hand upon his thigh. "Come, hawk, I will give thee some flesh." Then he cut out as much of his own flesh as was equal to the weight of the pigeon, and even a little more. The harmless pigeon began to weep, "He is not a hawk, nor am I a pigeon; we are both angels of God whom he has sent to try thee, and well has thou endured the test."

This story is identical with that preserved in the Mahābhārata, although perhaps the simplicity of the modern Baloch bard is more effective than the spun-out disquisitions of the classical poet. In the Amarāwati sculpture two or three episodes in the story are represented, the pigeon in one is seen fluttering into the king's lap, and in another he is cutting his thigh with his sword. In the last tableau the two appear in human form before the king, and it would seem that in the Jātaka version both the hawk and the pigeon resumed their original forms, and not only one of them as in the Mahābhārata form of the story. So also in the Balochi poem both are declared to be angels sent to test the saint.

The story then, originally Hindu, is seen to have been adopted first by the Buddhists and then by the Mohammedans. Is it possible that it went further, and, after being carried, like so many other Oriental legends, to Europe, furnished the root idea for *The Merchant of Venice*?

M. LONGWORTH DAMES,
T. A. JOYCE.

A CAYUGA MEMORIAL

CHIEF LOGAN, whose history has been related recently by Prof. G. F. Wright, in an article on the "Logan Elm," is said by Dr. W. M. Beauchamp to have been incorrectly named Tahgahjute by Brantz Mayer—this really being the name of Togahaju, another Cayuga chief, living in 1766. Logan's real name, Sojechtowa, is similar to Sagoyewatha, a frequent Cayuga name, and one borne by the Seneca Red Jacket's father, who is thought to have been a member of the Cayuga tribe. Logan's father, known to the English by his Delaware name in Pennsylvania—Shikellimy—was, among his native (or adopted) tribe of the Oneida, called Swatane or Unq-qua-te-rugh-i-at-he. He married a Cayuga woman, whose nationality was inherited by her children. The XVIII century records are so obscure that Thachnechtoris, or John Sicalimy, often is confused in title with both his younger brothers, James (or John) Logan and John Petty. Logan, the lame, deserted and infuriated chieftain, died at Detroit in 1780, murdered it is said by a distant relative, at the age of 55.

In a quaint old book on *Fort Hill Cemetery*, mainly written by Judge Benjamin F. Hall, one of its first trustees, Logan's wife is stated to have been Alvaretta, daughter of Ontonegea, a Cayuga chief. In 1842, Jehoia-kim, a Cayuga Indian from Cayuga Village, said that Alvaretta was born at Osco, now Auburn, and on the death of her father was adopted into Shikellimy's family. In babyhood her father took her with him on an important errand to Fort Orange, and her name was bestowed by an English officer. She was very beautiful, and died in the prime of life. She married Logan at Shamokin, the ceremony being performed by Bishop Ziesberger. While living in the Ohio Valley in 1774, she was one spring day crossing the Kanawha River with a boatload of women and children, when they were shot down in cold blood and killed by Colonel Michael Cresap. There must have been a second wife, for Logan is said to have left a Shawnee widow.

Logan's oratory, quoted by Professor Wright, made a deep impression at the time of its delivery, throughout the early American states, and the Indian troubles provoked by the land companies in central New York made his words frequently quoted. In 1846 many Cayuga went westward with Dr. A. Hogeboom, who seems to have acted in combination with the Ogden Land Company, who claimed the preëmption of Seneca territory. It proved exceedingly disastrous to those of the Six Nations who followed the persuasive agent to Kansas and Indian Territory.

By this time the head chief of the Cayuga was Wa-wa-o-wa-na-onk, or Dr. Peter Wilson, and he saved the remnant of his tribe from their self-destructive course, and brought them back to New York. At the time a popular attempt was made in Auburn, New York, to have the site of the old Cayuga fortress on a hill overlooking the town made into a reservation. The attempt failed and the Cayuga lost their tribal identity among the Seneca. The attractive country once marked by Indian warfare in their

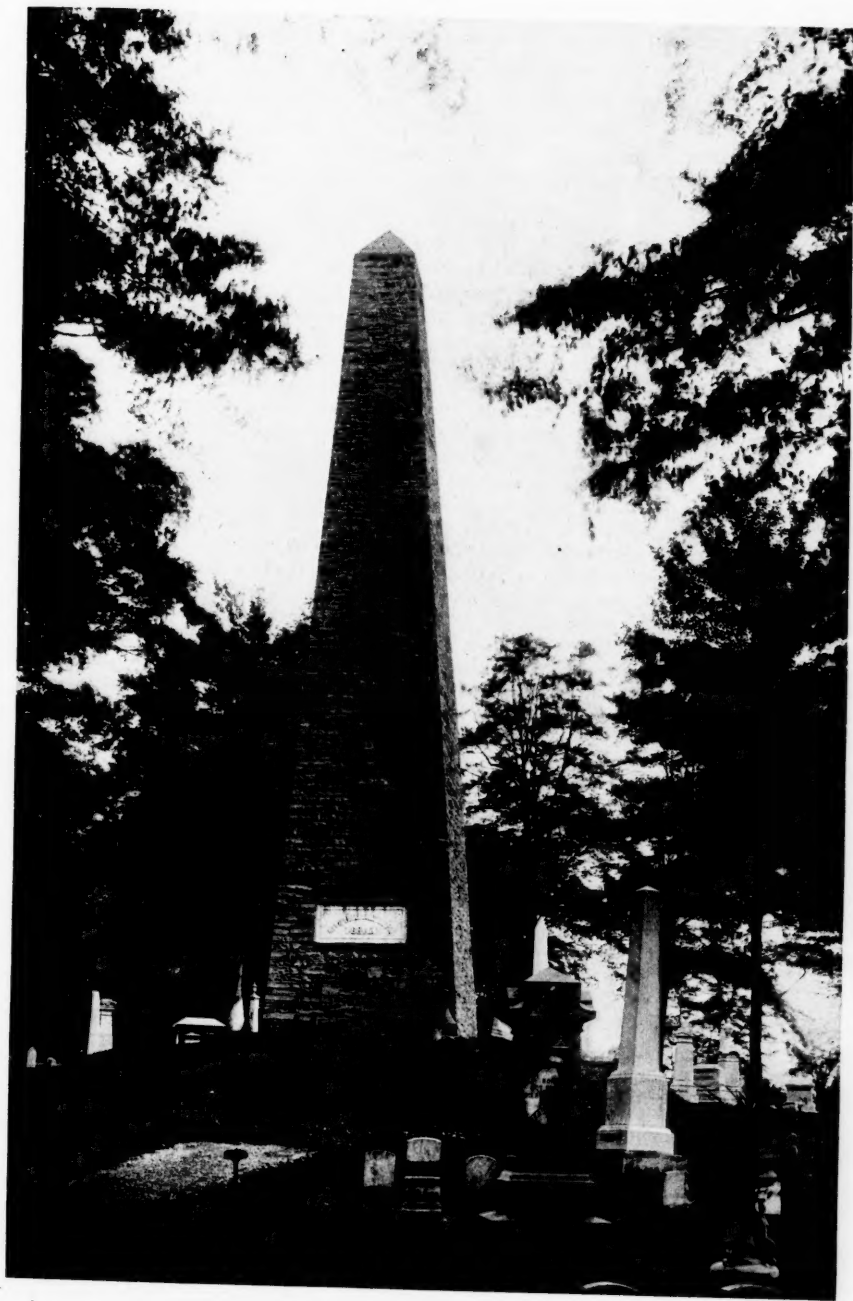
struggle for existence, was transformed into a white men's cemetery, named "Fort Hill." This was done, possibly, with some thought of the hideous massacre of white colonists in the valley of the Wyoming, Pennsylvania, in 1776, barely 70 years before, in which both Cayuga and Seneca tribesmen took prominent part. To this was due much popular prejudice against the Cayuga, which does not seem to have affected the Seneca so much, who were a larger and more powerful tribe. The Seneca were protected by the forests of western New York from the utter destruction which overcame the Cayuga at the time of the revolution, living as the latter did in a broad beautiful open country, easy of access, between Owasco and Cayuga lakes. The supposed date of the foundation of Osco by the Cayuga Nation is 1310 and it was abandoned by them as a place of habitation in 1789.

But so many native-born archæologists in Auburn were interested in their Cayuga site that a public subscription was raised, through the efforts of several prominent men, among whom was my grandfather Judge Benjamin Franklin Hall. He was an enthusiastic student of Indian lore, and at the excavation of an aboriginal graveyard in one portion of Auburn in 1874, described it for the daily press, and incidentally mentioned having found on that site nearly 40 years before—that is, possibly in 1835—a copper hatchet, by which token he connected the defensive mounds of the Cayugan Iroquois on Owasco lake near Auburn, and other neighboring sites, with the remains of the "Mound Builders" in the Ohio valley. He believed that the builders of these mounds in New York might be different from the Iroquois, rather than the view held by some that the Ohio "Mound Builders" are a related stock. This copper hatchet he had long before sent to the Smithsonian Institution. He was one of the founders and first vice-presidents of the Cayuga County Historical Society, organized in 1876.

The monument raised in 1852 to the memory of the heroic Cayuga tribe was an obelisk of rough-hewn native limestone, on one face displaying near the base a white marble block with the inscription, Chief Logan's famous words, "Who is there to mourn for Logan?" The circular fortress, described by E. G. Squier on pages 48-52, of his *Antiquities of the State of New York*, has utterly disappeared, and the green glens and feathery hills dotted with white headstones remind one of the early pathetic tales of pioneer isolation and brave struggles toward the civilization left beyond the mountainous waves of the Atlantic. Nothing but this single shaft of stone speaks mutely for the red race of men, who struggled equally bravely with the sternnesses of nature, and faced the hazards of death without the hope of a memorial to describe their courage, their heart-deep emotions, their human joys and tremendous wars.

Dr. Peter Wilson's famous speech—that remained undelivered, although intended for the Land Board in 1846, and was read aloud years after his death, to the listeners at the great Indian inquiry of 1889—dilates in these terms on the past:

The Cayugas then stood foremost in sagacity, wisdom and eloquence, and rendered great service in the councils of the great confederacy; nor were they excelled in philanthropy, patriotism or bravery. These great and noble qualities of a natural char-



LOGAN MEMORIAL SHAFT, AUBURN, N. Y.

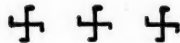
acter, so highly honorable, were still in their glory down to the time of the great Cayuga chief, Logan. Your history, upon the death of this great man—warrior, legislator and diplomatist—would make him the last of the Cayugas; but I trust the last of the Cayugas is not as yet. . . . I am a Cayuga; I was born a Cayuga. The Great Spirit, by his inscrutable providence, has called to himself the old men, the fathers of our nation, and we, the survivors, are left with no person of age and experience to guide us in our footsteps and council us in our difficulties. By the direction of the Great Spirit he has deemed proper to place one of the least of the Cayuga to oversee the affairs of his Cayuga people; and I shall always endeavor to perform the duties incumbent upon me, to the best of my abilities.

This alone renders the Cayugas miserable and unhappy. They are now destitute and weak and can not redress their wrongs. They appeal to the State of New York for protection. We have stood by you and fought your battles, and many of our warriors gave up their spirits to the Great Father, who made us all, in your defense. We have been faithful to you; not a pledge has been violated, not a promise has been broken. We now desire that you keep your pledge inviolate; that you extend the protection you promised to our fathers, which you said was made for us, their children.

We desired to live among you and die upon the very soil that gave us origin; a few more days are left us and we shall be no more; be just with us; give us the small annuity you have promised; doom us not to extermination, but save us from destruction; and when we are gone to the land of our fathers, our spirits may not return to molest your peaceful slumbers. You will mourn our loss, but will be happy in the consciousness that you have discharged your duty to your God and to your red brethren. But, gentlemen, if you determine to take from us our small annuity and give it to a foreign people, I would make this one request, that if perchance, hereafter an Indian shall call at your door for bread, do not, I beg of you in the name of the Great Spirit, do not ask to what tribe he belongs, but relieve his necessities and save him from starvation, for he may answer you: "I am a Cayuga." Then, oh, the pangs! the remorse you will feel when you behold him, whom you have deprived of his all, thus reduced to destitution and misery.

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THE GREATER CEMETERY AT ROME

IT WAS the ancient pilgrims of the V century who first gave the above name to this catacomb, or rather underground cemetery, to distinguish it from the neighboring and smaller one of St. Agnes under the Basilica bearing her name; yet not many years ago it was known as the *Ostrianum*, and was confounded with that of St. Agnes with which it had been placed in communication some 25 years ago by a small aperture in a sand gallery.

Of the several feasts that the *Collegium Cultures Martyrum* celebrate in the dozen catacombs that can be visited by the public in the surroundings of Rome, this is one of the most frequented, as it is within easy distance of the city, and the tram passes just before the Vigna Leopardi where the entrance of this catacomb is to be found, some 300 yards beyond the Basilica of St. Agnes.

The ancient itineraries of the devout pilgrims clearly state that St. Emerenziana was not buried with her sister the renowned Virgin and Martyr Agnes in the catacomb which bears her name and where in the IV century Constantine the Great erected a Basilica, but a little further on "in another Basilica" which stood over this catacomb, and a mutilated inscription found here in 1884 says *XVI Kal. Octob. Marturorum in cimiteru Maiori Victoris Felicis Emerentianetis et Alexandri*.

The learned historian and Knight of Malta, Antony Bosio, who died in 1629 and was known by the by-name of "Columbus of the Catacombs" describes many things in this catacomb which have since disappeared.

Mgr. Crostarosa, the proprietor of the villa and grounds above this spot, a learned and patient fellow worker of De Rossi, excavated and cleared out many galleries and crypts hoping to find the Cattedra of St. Peter mentioned by Bosio and others.

The careful labor of this worthy ecclesiastic brought once more to light several liturgical chapels, but the several, perhaps Episcopal, seats cut in the tufa and found down here were simply made use of by the officiating priest whilst celebrating in one or other of these liturgical chapels, as proved by the works of Marucchi and of others.

The ancient acts of the martyrs tell us how St. Emerenziana suffered martyrdom for her faith whilst praying at the tomb of her sister.

According to the above mentioned acts the remains of this saint were removed later on to a basilica above ground which probably existed right above this chapel, but of which as yet no traces have been discovered.

On leaving this chapel, in a gallery near it there is a most interesting IV century fresco on the inner and semicircular wall of an arched tomb. The small figure of Our Lord, who has what looks like a scroll on His knees, is seated between the Apostles Peter and Paul, whilst on each side can be seen two open boxes containing scrolls. The Apostles are represented as advocates of the deceased person whose fresco is to be seen to the right of this arch, whilst in the center there is the Good Shepherd and at the other extremity of the same arch, there is a man with a small cart drawn by two beasts of burden, which is probably a second representation of the deceased who is transporting something from his vineyard.

On reaching a staircase and turning to the right, there is a small group of sepulchral chambers finely adorned with frescoes. In one of them Our Lord, surrounded by 6 of His Apostles, is in the act of blessing loaves and fishes.

The most interesting scenes painted in the next tomb are to be found on the ceiling, where are depicted the miraculous changing of water into wine at the marriage feast of Cana, and the multiplication of loaves in the desert.

Above the entrance of one of the tombs is painted a horse, a rare and almost unique emblem of the race of this life which has been happily run.

Another arched tomb in one of these chambers contains frescoes of the utmost importance regarding the parable of the wise and foolish virgins. These last, who are 5 in number, stand to the left and are bearing in one hand a light, whilst with the other, they are holding oil receptacles; they

look as if they wished to go towards the 5 wise virgins, who are to the right of the fresco, and are already taking part in the heavenly banquet. The figure of the deceased, who was most probably buried here, stands in the center with arms extended as in prayer and below it is the word *Victoria*.

A long corridor leads to a IV century sepulchral chamber where, on the inner and semicircular wall of an arched tomb, there is the finest representation of Our Lady yet found in the catacombs, and in which can be noticed the partial transition from the primitive style to the Byzantine.

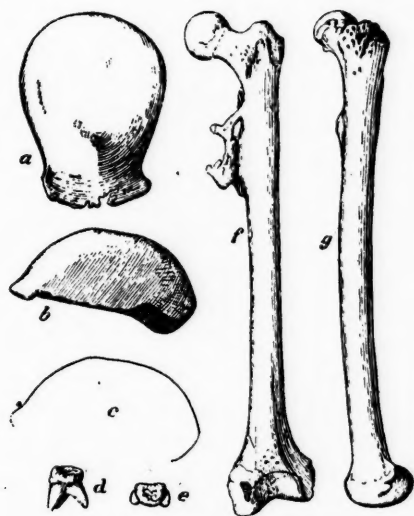
On each side of this half figure of Our Lady there is the monogram of Christ. The head of the B. V. M. is covered by a veil which falls on and in part covers her shoulders; her neck is adorned with a string of pearls, and she is clothed in a *dalmatica*, a kind of kimono, which seems to have been yellow, with purple stripes from what little color still remains. Our Lady's arms which are covered by the broad sleeves of the kimono are half outstretched and her hands are extended in the attitude of a person in prayer. Before her there must have been also the half figure of her Son, but now there remains only the head and right shoulder. The full features of the Mother as well as of the Child are most regular, and both of them are looking towards the entrance.

On the arch of this tomb there is the painted bust of Our Lord and the figures on each side are those of a man and woman, which probably represent the deceased couple who were buried here during the IV century.

This catacomb contains several other symbolical frescoes, but they resemble more or less those already described in other accounts.

THOMAS B. ENGLEFIELD.





PITHECANTHROPUS ERECTUS

Pithecanthropus erectus, DuBois. *a*, The skull cap seen from above; *b*, in profile; *c*, in sagittal section; *d*, *e*, the first found molar tooth, seen from the side and from above; *f*, *g*, the femur, seen from in front and in profile. (After Dubois, X 1-6, except *d*, *e*, which are X 1-3.) (From Sollas's *Ancient Hunters*.) (By courtesy of Macmillan and Company.)

THE AGE OF PITHECANTHROPUS ERECTUS

PITHECANTHROPUS ERECTUS is the name given to the species supposed to be represented in portions of a skeleton discovered by Dr. Dubois in central Java in 1894. The specimens consisted of two teeth, found at different times a few yards from each other, the top part of a skull found about a yard from one of the teeth, and a femur found about 15 yards distant. These were all obtained at different times, in volcanic tufa on the bank of the Bengawan, near Trinil. The cranium is remarkable for its small brain capacity. The later measurements by Dr. Dubois give it a capacity of only 850 cc.; but admittedly this is only an approximate estimate owing to the incompleteness of the skull. Skulls of certain inhabitants of New Britain at the present time, however, are known to contain only 860 cc. The tooth might do for a gorilla, but the femur is long and straight and entirely human.

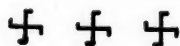
Dubois and some other naturalists regarded this as a connecting link between man and apes, but other comparative anatomists like Cope and Lydekker pronounce it entirely human. At first the strata in which these relics were found were inferred to be Tertiary. This inference has now, however, been proved to be incorrect. Two expeditions, one in 1906 and the other in 1908, have made extensive excavations at Trinil in Java and brought back large collections of fossil plants together with fresh water shells and water worn bones. Of the 54 species of fossil plants none are now

extinct. Professor Shuster of Munich concludes that this flora is of Pleistocene and not Pliocene age—a conclusion which Prof. Edward W. Berry of Johns Hopkins University emphatically endorses (see *Science*, March 14, 1913), in the following language, "There can be no question of the correctness of this conclusion, since all the forms are still existing, while in the upper Pliocene flora of Mogi described by Nathorst from this same general region 40 per cent of the species are extinct. Moreover none of the Pliocene plants described by Crié from Java are present in the present collection."

This seems to settle the geological horizon of the strata in which *Pithecanthropus erectus* is found, and to correlate him in age with the remains of man found in deposits of glacial age in Europe and America.

GEORGE FREDERICK WRIGHT.

Oberlin, Ohio.



BOOK REVIEWS

GREEK REFINEMENTS¹

WE ARE all familiar with the statement that nature abhors straight lines, but few of us realize that the indefinable beauty of many of the Greek temples lies in the application of this rule by their architects. The curves are very slight, in fact so small that the eye does not perceive the curve but only the effect. Heretofore the literature on this subject has been limited to a few early works by Penrose (1851) and Pennethorne (1878) and some scattering periodical literature. So William H. Goodyear's magnificent volume on *Greek Refinements* will be welcomed not only by architects and students of art, but by the general public, for the subject is treated in a fascinatingly popular manner, the more technical points being relegated to appendices which follow each chapter.

The prevalent idea that "correct architecture" necessitated geometrical regularity and mathematical accuracy blinded our eyes to the curves in the Parthenon and other buildings and the irregularities were considered mistakes and mason's errors. But we find that the masons were very accurate, the difference in the ends of the Parthenon being $\frac{1}{4}$ in.

"For these reasons the discovery of purposed deflections from straight lines, and of other purposed departures from strictly symmetrical arrangements, in the Greek temples was a great surprise to modern antiquarians and to modern architects. The distinguished German antiquarian Bötticher (1806-89) attempted to discredit the curvatures as an intentional refinement by the theory that they were due to settlement at the angles. His theory was decisively overthrown by an examination of the Parthenon foundations which was made by Ziller. The foundation curve of the front of the temple at Corinth was also subsequently shown by Dörpfeld to have been cut into the solid rock" (p. 14).

Mr. Goodyear contends that the horizontal curvature in the Parthenon was not intended to overcome an optical illusion of sagging in the long line of the roof, for the actual optical illusion is the reverse of sagging. Nor does he think that it was intended to exaggerate the optical illusion and thus increase the apparent length of the building. He concludes:

"It will appear from these opinions that the classic horizontal curvatures were temperamental refinements inspired by the sentiment of beauty and by artistic preference, and not by a desire to exaggerate by optical correction the formalism, stiffness and rigidity of straight lines. It will also appear that the highest authorities on the general history of art had formed these opinions during the earlier stages of modern discoveries of

¹ *Greek Refinements: Studies in Temperamental Architecture.* By William Henry Goodyear, Curator of Fine Arts, Brooklyn Museum. Royal quarto, 8 $\frac{3}{4}$ x 12 in. Pp. xviii, 227, 119 illustrations, 38 of them full page plates. Postpaid, \$10.50. New Haven: The Yale University Press. 1912.

the Greek refinements, and long before the evidence had been accumulated which has been cited in this chapter, to the effect that the Greek curves were not intended to make the architectural lines look straight" (p. 68).

The following outline of the chapters indicates Mr. Goodyear's method of treating the subject:

Chapter I: the modern discoveries—of the entasis (not observed in Greek temples until 1810), of the curvature of the horizontal lines (unknown until 1837), of the columnar inclinations (unknown until 1829), of the other vertical inclinations and asymmetric dimensions and measurements (unknown until 1851).

Chapter II: erroneous explanations of the horizontal curvature as designed to correct an optical illusion of downward sagging, with a full account of the various theories which have been announced on this subject and of their inaccuracies and limitations.

Chapter III: the horizontal curvatures considered as æsthetic refinements, with quotations from the leading modern art historians, showing their unanimity in this point of view for the horizontal curvature as well as for the entasis.

Chapter IV: temples with and without horizontal curvature, gaps in the record, recent observations. This chapter contains a specific enumeration of all the extant ruins of the mother country and of the Western Colonies with reference to the presence or absence of the horizontal curvature and other refinements.

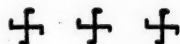
Chapter V: explanations of the horizontal curvature as designed for perspective illusion and vertical inclinations in Greek temples. This chapter considers the interesting theories of Hoffer and Hauck on the subject of perspective illusion and gives the reasons for adhering, in general, to the explanations offered in Chapter III; it also contains a circumstantial account of the matter of fact relating to the vertical inclinations of the columns and temple surfaces and of the explanations relating thereto.

Chapter VI: asymmetric dimensions in Greek temples. This chapter relates the earlier observations of Dörpfeld on the subject of predetermined asymmetric columnar spacing to the later and more numerous observations of Koldewey and Puchstein, with specific measurements for every temple quoted; the margin of mason's error in tolerated and unsystematic irregularities is also shown to have been greater in sixth-century Greek temples than it was in the mediæval cathedrals.

Chapter VII: optical effects of the asymmetric dimensions in Greek temples and modern interest and significance of the Greek refinements.

This is a magnificent volume with 38 full page plates (6 x 9 in.) beside numerous cuts accompanying the text. We are specially pleased to recommend the volume to readers of RECORDS OF THE PAST.

FREDERICK B. WRIGHT.



INDIANS OF THE SOUTHWEST¹

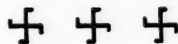
HANDBOOK Series No. 2, issued by the American Museum of Natural History, has just appeared. In it Pliny Earle Goddard, the associate curator of Anthropology of the Museum, presents a brief popular survey of our *Indians of the Southwest*. The author has been very successful in giving a general view of the *Ancient Peoples*, the *Modern Pueblos*, and the *Nomadic Peoples* of our Southwest so far as our study of these subjects has advanced. The principal cliff-dwellings, cavate lodges and communal buildings are described. He also gives glimpses of the home life as revealed by the household utensils, farm products and objects of a religious nature.

Somewhat more space is devoted to the modern pueblos, their distribution, history, buildings and arts, social customs, religious beliefs and ceremonies.

In Chapter III nomadic peoples as distinguished from the sedentary inhabitants of the pueblos are treated in the same general way as the modern pueblos were in Chapter II.

In conclusion he says: "While it is true that in certain main features the Indians of the Southwest share in the cultures of the north and the south, in many respects their culture is unique. The location of the prehistoric houses under cliffs, the terracing of the upper stories of the community houses, the details of dress, the designs found in pottery, baskets and blankets, the relationship of clans to priesthoods, and perhaps the greater part of their ceremonial life appear to be the main elements of a special culture confined to the Southwest and probably developed there."

The book is well illustrated with a folding map and a large number of good halftones. A very brief bibliography is added. The book is intended for the general public which knows little about this subject, and for them it will serve its purpose admirably.



CHINA AND THE MANCHUS²

ONE OF THE latest volumes in that remarkable series of books on historical and scientific subjects under the general title of The Cambridge Manuals of Science and Literature, published by the Cambridge University Press, London, Putnam's Sons, New York, is *China and the Manchus*. The author, Herbert A. Giles, LL.D., is specially fitted to write on this subject as he was for some time

¹ *Indians of the Southwest*. By Pliny Earle Goddard, Associate Curator of Anthropology, American Museum of Natural History. Pp. 191, folded map and 71 illustrations. New York: American Museum of Natural History, 1913.

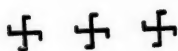
² *China and the Manchus*. By Herbert A. Giles, M.A., LL.D. Pp. vii, 148, 2 illustrations and folding sketch map. 40 cents net. New York: G. P. Putnam's Sons, 1912.

H. M. B. Consul at Ning-po, Che-kiang, China, and is now professor of Chinese in the University of Cambridge.

Although only 150 pages are allotted the author to cover a long period of history he has been very successful in presenting the main facts in a popular style which will commend it to the general reading public.

This is an opportune time to present such a book for the great forward strides which China is taking and the ambitious program set forth by the new Chinese Republic has riveted the attention of the civilized world. In order to know the latent forces in China which are now appearing we need to study the past history of the country. Few of us realize the anomalous position occupied by the Manchus in China, or the smoldering fires of rebellion which have kept burning within the Chinese people now and then to appear in open revolt against these foreign rulers. Many of these revolts were in reality against the Manchu dynasty although that did not appear on the surface.

Another feature, beside the brevity and popular character of the book, is its small size, 5 in. by 6 $\frac{3}{4}$ in. This will be especially appreciated by those who have to do their reading "between times."



EDITORIAL NOTES

AN ANTIQUE SLOT MACHINE.—At Basingstoke, Hants., England, there is preserved an old japanned iron tobacco box, which was opened by dropping a coin in a slit and then pressing down a knob. The following inscription is on it:

A halfpenny drop into the till,
Press down the knob and you may fill.
When you have filled, without delay
Shut down the lid or sixpence pay.

WORK TO BE RESUMED AT SARDIS.—Prof. Howard Crosby Butler will resume work at Sardis, as he has received word that a new permit has been issued for his excavations at that site. He started immediately from London for the field.

ANOTHER HOUSE OPENED ON THE PALATINE.—It is reported that Professor Boni has opened a house of the imperial period on the Palatine. This was partly uncovered in 1730, and reburied. Inscriptions and other evidences lead Professor Boni to think that this was the residence of Tiberius Cæsar and Julia, daughter of Augustus. The fittings are luxurious, including a large bath and hot and cold water supplies. There is an underground cell, tentatively identified as the prison where Drusus starved to death as narrated by Tacitus.

FOUNDATIONS OF A TEMPLE OF MINERVA AT SYRACUSE.—There are reports of the discovery of the foundations of a Greek temple dedicated to Minerva at Syracuse, Sicily. It dates from the V century B. C. Borings have yielded fragments of marble, polychrome tiles, Protocorinthian vases and ivory statuettes. Several buildings are superimposed.

CEMETERY IN EASTERN CRETE.—Edith H. Hall describes, in a pamphlet on *Excavations in Eastern Crete Sphounguras*, a cemetery on a steep hillside. In 3 weeks 150 burial jars were found containing human remains, most of them belonging to the late Minoan I period, of which no burials had been found previously. Aside from the bones, pottery, seals and other objects were found.

HITTITE USE OF AN OX HEAD TO SCARE AWAY POWERS OF EVIL.—On the rocky wall of the old road which led to the ancient city that stood above the Phrygian "Tomb of Midas" is a remarkable Hittite monument. "A deity holding the caduceus in his hand stands in front of an altar above which are 3 Hittite characters. The caduceus is met with in the Hittite inscriptions in connection with a gate; it represents the head of an ox on a pole, which was set up at the entrance to a city like the head of an ox which was similarly hung over or near to the door of a house." Prof. A. H. Sayce thinks this was used "like the horseshoe

in our own country," and was intended to "scare away the powers of evil." In *RECORDS OF THE PAST*, Vol. VI, 1907, pp. 99-102, Mr. G. E. White described a number of Hittite examples of cattle worship and gives a picture of a flour mill in Asia Minor with wooden horns at the top of the flume through which the water to turn the mill is conducted. This is evidently a survival of the ancient Hittite cattle worship.

EXCAVATIONS IN GIBRALTAR CAVES.—In September, 1912, more excavations were carried on in the caves at Gibraltar. One 710 ft. above the sea in the eastern face of the Rock was partially but systematically excavated. Nearly 300 stone flakes or implements were obtained, most of them of material foreign to the locality. Several resemble palæolithic forms of the Aurignacian period, but are referable to the neolithic period. A metal adze of late date is composed mainly of copper with some lead but only a trace of tin. The animal remains are identical with those found in Sewell's Cave and described in reports of Dr. Duckworth's work in 1910 and 1911. Judge's Cave yielded implements, pottery and bones, including human remains.

ORIGIN OF ANIMAL SYMBOLISM IN BABYLONIA, ASSYRIA, AND PERSIA.—At the meeting on December 11, 1912, of the Society of Biblical Archæology (London) Mr. L. W. King read a paper on the *Origin of Animal Symbolism in Babylonia, Assyria and Persia*. In discussing the origin of the extensive use of colossal lions and winged bulls in the Assyrian palaces he admits that astrology formed an important section of the Babylonian religious belief but says "many features of the Babylonian religious system for which an astral origin has been confidently assumed, should really be traced to a far simpler and more primitive association of ideas." *Sound* rather than *sight* he considers the "more important factor in determining the outward form of many a mythological creation."

He refers to the work of M. Leon Heuzey who has pointed out that "the figure of a bull surmounting the sound case of a great harp or lyre in another Sumerian bas-relief is intended to suggest symbolically the peculiarly deep and vibrant tone of the instrument; and he confirms his suggestion by quoting the description of a similar instrument of music from a contemporary text where it is said 'The "portico" of the lyre was like a bellowing bull.' He also refers to the 2 animals, resembling lions, which, in representations of the great Gate of Heaven upon cylinder-seals, are always set immediately above the doors."

The doors of the Babylonian heaven were like the doors of any large eastern courtyard—huge constructions of wood with great metal pivots on which they turned, grinding in stone sockets. On a cylinder of Gudea, about 2500 B.C., is this description of the doors: "The doors of cedar-wood, installed in the great gateway, were like the God of Thunder, thundering in the heavens. The bolt of the temple E-Ninnû was like a raging (hound), the pivots were like a lion. . . . On the *gadu*, placed above the doors he (Gudea) caused a young lion and a young panther to dwell."

Evidently the symbolism should be traced to the grinding and groaning

when the doors were opened or shut. The noises suggested the cries of animals, which, in accordance with the tenets of primitive animism, were thought to inhabit the doors and guard them. Such probably is the origin of the winged bulls and lions in Assyrian and Persian palace gateways. The translation of such animals to the stars was a later idea. "It is noticeable that the divine emblems are there generally supported by a temple from which the dragon or other monster, when he occurs, seems to be emerging. This association of a monster with the temple has hitherto been left unexplained, but its symbolism at once becomes apparent if we assume that the animal was the temple's chief guardian and originally inhabited its creaking gate."

DISCOVERIES BEARING ON THE ANCIENT CELEBRATION OF THE "MYSTERIES" IN ASIA MINOR.—Prof. W. M. Ramsay has recently cleared a large hall in the sanctuary of Mên at Antioch. This was apparently a place for the initiation and the celebration of Mysteries. The hall had been thoroughly destroyed so that much of the equipment could not be understood. But in the center was an oblong construction resembling the *impluvium* of a Roman *atrium*. The arrangements showed, the explorers all thought, that some kind of baptismal rite must have been performed here in the water. Professor Ramsay's conclusion is that some form of baptism took place in connection with the mysteries. The baptism was not by bathing or complete emersion, but was slight in kind. The baptism took place in the presence of the god, for a marble seat stood at a little distance facing the water. This seat is dedicated to Mên in letters of a late period, probably of the early IV century. It is uncertain whether the seat was left empty, or filled by a priest or priestess. Professor Ramsay believes that "this part of the mystic ritual was late, and was designed to outdo the Christian baptism."

Another interesting discovery regarding the Mysteries as celebrated in Asia Minor under the late Roman Empire is that of a series of inscriptions found at Notion by Makridi Bey, of the Turkish Imperial Museum. These inscriptions record the visits paid by representatives of foreign cities to the oracle at Claros. "The foreign delegates came sometimes singly, sometimes in pairs or a small number; a chorus often accompanied or constituted the delegation. The chorus usually consisted of youths and maidens. Generally the singers are called *Hymnodoi*; but in one case they are *molpoi*, once the chorus comes 'in accordance with an oracle.' The delegates are usually called 'inquirers'. In one case the delegate was prophet of the Pythian Apollo at Laodicea on the Lycus. The chorus sang a hymn in honor of the god."

Sometimes the inquirers were initiated into the mysteries. In connection with one inquirer a form of the verb *ἐμβάτεω* was used—evidently a technical term in the Mysteries. This is a word used by Paul in Colossians ii, 18. In the Revised Version this reads: "Let no man rob you of your prize by a voluntary humility and worshiping of angels, dwelling [*ἐμβάτεων*] in the things which he hath seen, vainly puffed up by his fleshly mind." This is a much-disputed passage. Evidently Paul caught this word from

the ritual language of the Mysteries, and here refers to their teaching and ritual. "This verse is most vivid, if it refers to a 'mystes' who has perturbed the Colossian Church by introducing the unspiritual things and teaching of the Mysteries, *i.e.*, what he has seen (and received from the hand of the hierophant); compare 21 f."

The language of St. Paul implies contempt and condemnation; yet not absolute as was his denunciation of idolatry. He seems to recognize the teaching of the mysteries as erroneous groping after truth. It shows Paul as no absolute foe to philosophy.

"The meaning of St. Paul's words in Colossians ii, 18, depends on the sense of the technical term. This is obscure." This seems to have been the completing stage of the ceremonial and perhaps the word "implies 'to put foot on the threshold,' *i.e.*, enter on the new life of the initiated; and it contains both meanings in the Revised Version, 'take his stand upon' and 'dwelling in.'"

The date of these Clarian inscriptions is about 150 A.D. or later. "This technical word was in vogue both about 50 and 150, and therefore must have been a permanent fact of the Asian (shall we say Phrygian?) Mysteries; it probably refers to some symbolic act performed by the newly initiated, expressive of entrance on a new life. If that be so, the part of the enigmatic equipment which we found in the Antiochian hall of initiation was the gate of entrance to the new mystic life and the gate led up to baptism in the presence of the god according to the latest addition to the Mysteries."

These inscriptions were published in the Austrian *Jahreshefte* of December 5, 1912.

COLOSSAL STATUE AT BARLETTA.—The checkered existence of a colossal statue of a Byzantine emperor was related by Dr. R. Delbrück, the head of the German Archæological Institute, at the opening meeting of the British School of Rome on January 31. He stated that "When the Latins captured Constantinople in 1204, the Venetians carried off a number of statues which had adorned the capital of the Byzantine Empire. Among these there was the colossal statue of an emperor, which was shipwrecked off the Apulian town of Barletta, where it long remained lying on the beach. Soon after the year 1300 the monks of Manfredonia, at the foot of Monte Gargano, received permission to found bells out of the statue, and actually used the arms, legs and helmet of the figure for that pious purpose. The rest of the mutilated statue served to ornament the fish and vegetable market of Barletta, under the name of 'Arè' (or 'Henry'), and miraculous tales were told by the local fishwives about the monster. At the end of the XV century, when culture was in the air, 'Arè' received new brazen arms and legs, and was placed in his present position in front of a loggia near the principal church from whence it is proposed to remove him to the railroad square as soon as the Apulian aqueduct is finished."

EXCAVATIONS AT SARDIS.—The city of Sardis owed its greatness both to the natural wealth of Lydia and to the commanding position it

occupied in relation to the great trade routes. "Sardis was built on the main Hittite road—the 'Royal road' of Herodotus—at a point where one branch went to Ephesus, a second to Cyzicus, a third to Smyrna and a fourth to Phocæa." Although her period of greatest prosperity was during the second millenium B.C., the city remained of considerable importance after conquests by Persians, Macedonians and Romans. It was a center of wealth and culture. Pliny mentions it as being distinguished in music and literature. The present excavations are revealing its art treasures. "The burning by the Ionians and Athenians in 499 B.C. of the Temple of Artemis led to the Persian invasion of Greece and the Battles of Marathon and Salamis. The present temple was, when built in 400 or 350 B.C., second in size only to that of Ephesus. The preservation of the ground plan and main (east) front, with colonnades made it the finest example extant of a Greek temple on such a huge scale. Excavations made in the necropolis on the hills west of the Pactolus River had yielded fine gold, silver and bronze ornaments, many engraved seals and some pottery dating back to the period of Cræsus. The most important finds were about a dozen inscriptions in Lydian script, among them a Lydian Aramaic bilingual (IV centry B.C.) the first clue to the Lydian language."

AN ABSURD SPHINX STORY DENIED.—A most remarkable story regarding the discovery by Dr. G. A. Reisner of Harvard University, of a series of temples in the head and body of the Sphinx appeared some time ago in both English and American papers—and even in one archæological magazine. In some unaccountable way a reporter imagined that the Egyptian temple Dr. Reisner is excavating near the pyramid of Mycerinus and which he described in the *Cosmopolitan Magazine* last year, was inside the head of the Sphinx. Elaborate drawings and diagrams of this were reproduced and a most amusing—to one not personally interested—account attributed to Dr. Reisner was reported.

Such mis-information is very trying to an archæologist, especially when he is so completely out of communication with the world that his denial is hopelessly behind in the race. The following letter from Dr. Reisner to the Boston *Transcript* is worth reprinting:

To the Editor of the Transcript:

Will you kindly permit me to make a statement in regard to the annoying fiction of excavations at the Sphinx, published in January by certain American and English papers? I left Cairo on February 3, and since February 8 have been working here on the northern border of Dongola—by a curious paradox the part most distant from Egypt. This district, the Kerma basin, is being laid under water according to one of those wise plans by which the English are developing the resources of the Sudan. The ancient remains consist of two enormous mud-brick structures and a cemetery, described by Lepsius in 1844, all of which are threatened by the irrigation scheme. With the friendly encouragement of the Sudan Government, I am making an effort to save the historical material. The work is extremely interesting; but the place is a bit lonely. One lives a strictly daylight life. Practically the only diversions, aside from the work, are produced by the dust storms from the Batn-el-Hagar, and the swarms of annoying insects called nimitti.

Owing to doubt as to my movements, my American mail of the first half of January has only just reached me. The reading of the newspaper clippings containing the

absurd Sphinx story has made my other discomforts seem insignificant. I suppose the tale is now beyond recall, but I would like the friends of the university and the Museum of Fine Arts to know the truth about the matter. The Sphinx is not in our concession. I never excavated in or at the Sphinx; I never intended to excavate in or at the Sphinx, and have no intention of doing so. I cannot imagine the origin of this absurd story.

GEORGE A. REISNER.

Kerma, Dongola Province.



